

THE  
MUSICAL WORLD,

A MAGAZINE OF  
ESSAYS, CRITICAL AND PRACTICAL,  
AND WEEKLY RECORD OF  
*Musical Science, Literature, and Intelligence.*

“Ἡ μὲν ἁρμονία ἀόρατόν τι καὶ ἀσώματον,  
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.”

PLAT. *Phædo. sec. xxxvi.*

Music is a something viewless and incorporeal,  
an all-gracious and a God-like thing.

JAN. 30, 1840.

No. CCII.—NEW SERIES, No. CIX.

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At the Parisian Conservatoire a committee has been sitting in judgment on a new flute invented by a M. Böhm. Among the members present were Messrs. Habeneck, Berton, Cherubini, Dauprat, Vogt, Dourlan, Denville, and Leborne, but not a single professor of the ordinary instrument. It is supposed that they may have felt aggrieved by the virulent abuse heaped upon it by the innovator; and indignant at hearing it charged with defects and difficulties existing only for the bungler. The result of the trials seems to have been unsatisfactory.

On a future day we may explain the nature of M. Böhm's improvements; but confess ourselves no very devoted admirers of the instrument in question. Excellent in its place in the orchestra, it is weak and inefficient in solos, and quite undeserving of the obstreperous plaudits that we have heard lavished on it. Cherubini was once asked to delay his departure from a concert in order that he might hear a duo of flutes. “*Monsieur*,” he replied, “*je ne connais qu’une chose au monde plus détestable qu’on solo de flute: c’est un duo de flutes.*”

We remember once hearing a flute with delight as an accompaniment to the piano and voice in an exquisite little romance by Panseron, entitled *Philomèle*. The singer calls attention to the nightingale in the distance, and the part of the bird affords scope for a first-rate performance, which should take place in another apartment.

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## CHARACTERISTICS OF DUPREZ.

*(From the French.)*

GILBERT DUPREZ was born at Paris, on the 6th of December, 1806. At the age of 10 years, he was admitted at the Conservatoire. In 1817, he presented himself as a candidate for admission to the institution of M. Choron: but was rejected by the committee. Far, however, from being discouraged by this repulse, he had the resolution to request from M. Choron a private examination, and succeeded in creating a decidedly favourable impression.

At the age of 18, we find him filling the post of organist at the College of Henry IV. At this period his voice was far from giving promise of what has been since realized. It was at M. Choron's institution that Duprez became acquainted with Mlle. Alexandrine Duperron, whom he afterwards married; but his friends not approving of the attachment, he was obliged to quit Paris in April, 1825, and took his departure for Italy.

After some fruitless applications for employment at Milan, he returned to Paris, and was engaged, on moderate terms, by M. Bernard, then director of the Opéra.

At this theatre he made his débüt, on the 3d of December, 1825, in the part of *Almaviva*, in the "*The Barber*." He afterwards performed in the *Folies Amoureuses*, *Don Juan* and *L'Ecole de Rome*, of M. Panzeron. His success was but moderate, or to speak more accurately, violently contested. The reception of Mlle. Duperron, whom he espoused in 1827, was less equivocal, and fortune seemed smiling on the youthful pair, when the theatre was suddenly closed, by reason of the embarrassments of M. Sauvage, who succeeded M. Bernard in the direction.

About this time, the great Impresario Barbaja arrived in Paris; but being in quest only of singers of established reputation, he contented himself with barren encomiums on the young artist.

In 1828, Duprez left Paris for Italy, accompanied by his young wife, and joined the company of a strolling manager. After a few successful representations in various towns, he made a débüt at the theatre of San Benedetto, at Venice, in the Carnival of 1829. He subsequently performed at Milan, Genoa, and Bergamo; but his talent was not appreciated till he arrived at Turin. In this city, the singing of the two Duprez's, in the *Pirata*, created real enthusiasm, and during twenty successive nights, the husband had the happiness of crowning his partner with the wreaths that fell from an admiring public.

From this time his reputation began to increase. Lucca, Trieste, and Florence were successively the scenes of his triumphs. In this latter city, he contracted a friendship with Hector Berlioz, then residing in Italy, as pensioner of the French Academy. The pupil of Lesueur predicted the future glory of his friend.

We shall pass over the remainder of his brilliant Italian career. In 1837, he returned to Paris, and on the 17th of April made his débüt at the Académie Royale, in the part of *Arnold*, in "*Guillaume Tell*."

Everything seemed unfavourable to the young aspirant. His education had just been completed in Italy. Accustomed to the flowing cantilena and passionate melody of the Italian school, where the singer arrogates a just pre-eminence: where the human voice is not considered only as a supplement to the orchestra: where mathematical combinations of instruments do not supply the place of poetical inspiration: where noise does not disguise a deficiency of idea, nor the song wage an ineffectual war with the *brouhaha* of drums and trumpets. Duprez was entering on a new world, and, with a less energetic organization, might have recoiled from the difficulties that presented themselves in his path. With a tact, however, which did him honour, he selected the *chef-d'œuvre* of Rossini, at that time disgracefully excluded from our boards. His triumph is well remembered. His hearers seemed to congratulate each other on having found a native singer capable of contesting the palm with the most renowned Italians; and prejudice at once succumbed to the undeniable superiority of his talent. It must be con-

fessed that Duprez, in this part, at once reached a pinnacle of excellence that he has never since surmounted. The magnitude of the work was, in fact, worthy of the artist. All were astonished at his novel manner of phrasing the recitative, at his exquisite taste, at his sobriety in embellishment, at his perfect discrimination in piano and forte, in crescendo and decrescendo, at his wonderful skill in suiting his tones and physiognomy to the character of the scene, at his pure intonation, at his finished portamento and clear pronunciation, at his singular facility in passing from the chest voice to the falsetto: finally, at his perfect command of tone, and judgment in developing or subduing its volume.

The chest voice of Duprez extends from E to C above the lines, and he reaches E in falsetto. Since his arrival in Paris, he has given birth to a remarkable mania. An impression was prevalent, that Duprez had created for himself a voice refused by nature. The climate of Italy must have worked the wonder. Whole crusades of singers accordingly set out on an expedition to the land of promise, there to make conquests of voices such as none ever had before. These enthusiasts little dreamed that neither the earth, air, or sky of Italy had given anything to Duprez. Previously to quitting France, he had done little but cultivate his head voice, which was naturally very beautiful, and was barely conscious of the possession of a fine chest register. Nature had been bounteous, and Italian training did the rest.

We have to signalize another mania of equal absurdity. The C note, as given from the chest by Duprez, caused a furor of imitation. Every owner of a voice was fired with the ambition of doing likewise. The *ut de poitrine* was like the golden fleece, to the pursuit of which these Argonauts devoted themselves, sacrificing thereto whatever limited powers they may have originally possessed. Nothing was heard but parodies of Duprez—*Uts de poitrine* resounded through every saloon, delivered in every possible variety of tone—shrieks and yells became the order of the day, and true taste was banished from our circles. Nor has this folly even yet entirely passed away.

Duprez is, at this moment, one of the main pillars of our first lyrical theatre. Whether he be *Masaniello* in *La Muette*, *Raoul* in *The Huguenots*, *Eleazar* in *The Juive*, or *Albert* in *The Lac des Fées*, he is constantly admired and applauded. But *Arnold*, in *Guillaume Tell*, still remains his greatest triumph, and the creation of this part will form the most durable monument of his fame.

## ON THE GREGORIAN CHANT.

BY JOSEPH WARREN.

THE Gregorian Chant derives its name from Pope Gregory the First, who reformed the Cantus Ambrosianus, and added four more tones, or modes, making eight modes; the former being termed authentic; the latter plagal. The Ambrosian Chant has generally been spoken of as something different from the Gregorian; but what that difference is, it is now difficult to discover. The reformation which Pope Gregory effected took place about the end of the sixth century. Gregory is stated by the writers of the middle ages, to have banished from the church the *Canto Figurato*, as being too light and dissolute. The meaning of this term has been subject to much dispute; the most probable opinion being, that a sort of florid and measured, or rhythmical melody, borrowed from the temples or theatres, had corrupted the severity of the Ambrosian Chant, the notes of which had no rhythm or measure, save the syllabic quantities of the words to which it was sung. Gregory appears to have restored the solemnity of the Ambrosian Chant, while he extended its limits; and the Gregorian Chant used in the Catholic church to this day, received the name of *Canto Fermo* or *plain chant*, which it still retains, from the gravity and simplicity of its character.

The Ambrosian Chant was, in some manner, founded on the musical system of the Greeks, and the scale of notes, on which the melodies were constructed,

retained the names of the *Dorian*, *Phrygian*, *Æolian*, and *Mixolydian* modes.\* It is said that it was on the occasion of St. Augustine's reception into the bosom of Christianity, that St. Ambrose composed the sublime hymn, *Te deum laudamus*, which, to this day, has been constantly used in the Catholic church. On the scales of the Ambrosian chant, the position of the semitones was not adjusted by the introduction of sharps and flats; so that, in each scale the semitones were in a different position in reference to the fundamental note, and, consequently, produced a melody of a different character. The four scales employed corresponding to the above Greek names, were formed on the notes D E F and G; and it is evident that melodies or chants, on these scales, without artificial sharps or flats, would each have its peculiarities. The scales of D and E, having minor thirds, would resemble our corresponding minor scales, excepting that on E, the second of the scale, F, would require to be sharpened. The scale of F would differ from the modern major key, only in having the B natural instead of flat; and the scale of G would be our G major, with an F natural instead of sharp. In singing the different scales thus formed, some harsh sounds take place; but these were avoided by passing over the notes which produced them; as in the scale of F, the unpleasing and impracticable B natural was got rid of (as in the Scottish and other ancient national melodies) by passing at once from A to C, an omission which always produces an antique effect. The four Ambrosian modes (authentic), with the four Gregorian modes (plagal), make the eight ecclesiastical modes, which still retain the names of the eight Gregorian tones.

These tones may still be heard (five at least out of the eight) sung to five of the psalms at the beginning of vesper service in the Catholic church.† The simplicity of these melodies when well sung, produce an effect, at once holy and sublime. It is upon these chants of the Catholic church that our cathedral service is founded; and it is curious to observe, that John Merbecke, in his "*Booke of Common Praier noted*," Imprinted by Richard Grafton, Printer to the King's Majestie, "1550," uses one or other of the Gregorian tones in his work. He employs the first tone for the Magnificat in the *evensong* or vespers, and the first, fifth, and eighth tones occur frequently in that work; the book, indeed, is so similar in its appearance to the Graduals Antiphonals, and other offices of the Catholic church, that were it not in English, a casual observer would mistake it for a Catholic choir-book; the music being printed in the Gregorian note, or four red lines.‡

The Gregorian music, that which is still in use, includes all that is sung by the priest at the altar, and responded to by the choir without the organ, and sometimes the "*Asperges Domine*" of the morning service or high mass. The words of the mass, including the *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Benedictus*, and *Agnus Dei*, having been set by the greatest composers in Europe, from the rise of counterpoint to the present time, affords an ample field for the choice of the

\* The four Modes that Pope Gregory added, were termed the *Hypodoric*, *Hypophrygian*, *Hypolydian*, and *Hypomixolydian* modes.

† St. Irenæus who, according to Socrates, had conversed with the Apostles is supposed to have been the first that suggested to the primitive Christians in the East, the method of singing psalms and hymns alternately; dividing the singers into two choirs placed on opposite sides. By a council of Laodicea held between the years 360 and 370, a canon was issued, directing that "none but the canon and the choir, who sing out of the parchment books, should presume to sing in the church." Thus adopted in the East, these regulations soon passed to those western countries, where Christianity was established.

‡ Bishop Burnet says "the alterations which the bishops who were appointed to examine the rites and ceremonies of the church, made in the Mass were inconsiderable, and so slight, that there was no need of reprinting either the missals, breviaries, or other offices, for a few erasures of the Collects in which the pope was prayed for, &c., made, that the old books did still serve." Luther also formed his ritual on the model of the Gregorian Chant, in which the choral service was retained in great splendour. Being himself well skilled in music, he was fully sensible of the importance of music in religious worship, and, in consequence, became its defender. I find, in an edition of Luther's choral book, printed at Frankfort in 1565, that the 113th Psalm is adapted to the Gregorian Hymn, "*Conditæ alme sideram*," and it is the only one there introduced in the *Gregorian Note*; it also bears the Latin title, "*Laudate pueri Dominum*," the index is all in Latin. The melody of the 100th Psalm has been ascribed to Luther; but not a trace of it can I find in his Choral Book. The earliest printed work I am acquainted with in which the melody of the 100th Psalm is to be found, is in "*Les Psæumes mis en rene Francoise par Clement Marot, et Theodore de Beze, mis en Musique a quatre parties par Claude Goudimel. Par les Heritiers de Francoisc Jaqui, M.D. LXX. (1565).*" The melody of our 100th Psalm appears in the tenor part of the 134th Psalm in that work, in which the whole 150 Psalms are in four parts. Of this edition, not mentioned by Burney or Hawkins, I was so fortunate as to obtain a copy—probably the only one extant.

*Maestro di Capella*; but it was not until about the years 1811 or 1812, that the beautiful masses of Mozart and Haydn were introduced into the Catholic chapels in England (for which we are greatly indebted to the zeal of Mr. Vincent Novello); the Gregorian masses, or some short and easy masses that Samuel Webbe, the glee writer, had composed, being the only music used in that part of the service in this country. A greater portion of the Gregorian Chant is retained in the vesper or afternoon service, this includes the opening intonation by the priest, "*Deus in adjutorium*," the "*Domine ad adjuvandum*," the five psalms, the hymn for the day, sometimes the "*Magnificat*," and Hymn to the Virgin, including all the versicles and responses sung by the choir. The Magnificat, Hymn to the Virgin, Litanies, Prayer for the Queen, *Tantum Ergo*, *O Sacraments*, &c. being set by ancient and modern composers, selections are made from them. The psalms and hymns for the day are never meddled with, the Gregorian Chant being sacredly observed by all choirs. During Lent, on Complin nights, the Gregorian Miserere is sung: to those who have never heard this solemn and sublime chant, he effect is most holy. The Miserere is sung in a slower, softer, and more impressive manner than the other part of the service, every alternate verse (as in the psalms) being sung by the congregation in octaves or in unison. In holy week, the Gregorian "*Lamentations*," and *Benedictus* are sung by the choir without the organ, on the Wednesday, Thursday, and Friday. The Gregorian tones do not exceed the compass of the hexachord (or scale of six notes) some of them only having five notes in their compass, others only four (these, I apprehend, were the original Ambrosian Chants, as being formed on the ancient Greek tetrachords, or series of four notes), while others only have three notes in their extent, as in the instance of the first and seventh tones, both of which begin alike, and on the key note G. The only difference between them being one note. In singing these chants for the psalms, it is the custom for the cantor (or chanter) to give out the chant on the first verse of each psalm alone, beginning with an intonation: for instance, on the first tone which begins on the third B (of our major made G), the intonation is on two notes G A preceding; or if the fifth tone is chanted, (which opens on the fifth (G) of our major key C), it is intoned from C, followed by E (its major third) up to G; but when each succeeding verse is sang to the chant, the intonations are omitted. These intonations were no doubt originally intended for the cantor to pitch the mode (key) or tone. The Gregorian tones being originally (as now) sung in octaves and unisons. No instrument was used to guide or accompany the voices in the early introduction of the Ambrosian or Gregorian Cantus, it being long before organs were introduced in churches, which did not take place till about the middle of the seventh century. The custom is now for the organist to give out the tone, and the cantor to take up the first verse solus, beginning with the usual intonation.

Much corruption has crept into the Gregorian Cantus since the introduction of the sharp to form the *sensible*, or leading note, to the key; for on comparing the modern adaptation of the chants with two copies of the tones, in an illuminated Antiphonal (Anglo-Saxon), and a Gradual of the 13th and 15th centuries, I find that the last note but one, at the end of the second tone, from its final, not a semitone as now sung. Also in the second ending on the fifth tone, I find that the last note but two is also a whole tone to its following note, and not as at present, a semitone; whereby the original character of the modes are subverted.

The same corruption is to be noticed in the hymns which succeed the psalms: for in the hymn "*Ut queant laxis*," the hymn to St. John, from which Guido took the syllables—ut, re, mi, fa, so, la, from the first verse of that hymn, I find, on comparing the modern copies with the ancient hymn in the before-mentioned Antiphonal, that the second note at the beginning, as well as the last note but the final, is a whole tone to its next, and not a semitone as now sung. This hymn, which is constructed on the fourth ecclesiastical mode (our D minor without the C sharp, which in reality causes this corruption), is sung now in its transposed key, G minor, B flat major, F major, and ending on G minor. This, with the hymn, "*Creator Alme*," are the two that most frequently occur; consequently, the more liable to corruption. The modern way of singing these



hymns is in a measured time, the hymn to St. John being sung in common time, the other in compound common time ( $\frac{3}{4}$  in a bar), the originals being unmeasured, except to their syllabic quantities. To endeavour to restore these hymns, during their performance, would be like knocking your head against a brick wall: you would only hurt yourself by it, because all the congregation sing these hymns (being so well known), F sharps included. This is not simply tradition, although it has become so, but positive corruption, as it is well known all sharps are excommunicated from the ecclesiastical modes; and the only semitones allowed, are from E to F, A to B flat (when required), and B (quadro) or natural, to C.

The notation in which these ancient, but venerable, melodies were written, was multifarious. Gregory the Great first adapted them to the letters of the Roman alphabet, which were succeeded by irregular points (not unlike the Greek accents), of which there was an extensive variety. Next followed the introduction of the red or yellow line singly, the first to denote the place of the F, the second that of C. Martini produces several fragments from ancient church offices, with both a yellow and red line. Lines began to be used in the tenth century, as appears from an ancient MS. treatise on music, by Odo, the monk, written about the year 920. These were eight or nine in number. At first, the syllables of the psalm or hymn were placed in the spaces between these lines. After this, an alphabetical character was placed at the beginning of each line, capitals for the grave sounds, and minuscules for the acute. To this kind of notation succeeded the points above mentioned. Vincenzio Galilei\* says that a little before the time of Guido, the *points* were placed on seven *lines* only, without using the spaces, perhaps in imitation of the seven strings of the ancient lyre. Points were first used simple, afterwards with tails—sometimes detached, sometimes confluent—and sometimes united and distorted like hieroglyphics. "I collected," says Dr. Burney, "examples of this notation in the Ambrosian Library, at Milan; in the Vatican, at Rome; at Antwerp; and in the libraries and convents of several other cities on the continent; many of which are, indeed, unintelligible at present to the most learned librarians and antiquarians I consulted. I have a specimen (with coloured lines) taken from the back of a Lutheran tract, formerly Melancthon's, in which are seen four coloured lines, the lowest line, blue (for D), the next, red (F), the third, green (A), and the fourth, yellow (C), the points are on and between the lines. This, although a very small fragment, is a very curious relic, as I do not find that either Martini, Burney, or Hawkins have mentioned any similar specimens on *four coloured lines*. I find that in the succeeding centuries, in place of the many coloured lines, the simple letters F and C were introduced on their respective lines, which letters (now corrupted into the modern F or bass clef, and the mean or C clef) were removed according to the *mode*, or compass of the voice for the chant. Although specimens on five lines are to be found, previous to, and at the time the *four red lines* were used, yet the latter number was thought sufficient for the compass generally of the Gregorian Chant. The note itself, now known as the Gregorian note, is the black square, and lozenge-headed note, in which (in all the illuminated books extant) all the chants are written on four red lines, with the Gothic letters F and C on their respective lines, to indicate the position of the semitones. The most ancient formula of these tones extant in print, are to be found in the "*Practica Musica*" of Franchinus Gaffurius, the first edition of which appeared at Mediolani, in 1496; the second, at the same place in 1497; the third, at Brescia, in 1502; and the fourth, at Milan, in 1512. This valuable work (of which I am in possession of the first, third, and fourth editions) was the earliest work that emanated from the press after the invention of printing, containing any notation; the tones above-mentioned, as well as the other musical examples to be found in that rare and curious work, were printed from wooden blocks—musical types not being then invented.

\* Dial della Mus. Ant. e Moder. p. 36.

## CORRESPONDENCE.

## THE LIVERPOOL BEEF-STEAK CLUB.

*To the Editor of the Musical World.*

SIR,—My attention has been directed to a letter in the *Musical World*, by no means complimentary to the members of the Liverpool Beef-steak Club, nor, let me add, to those composers who have gained the prizes offered by it.

In the first place it is untrue that the prizes are not given by the whole club. Every year since 1833 one prize at least has been given by the whole club, and it can scarcely be considered a reproach that, in addition to these, liberal sums have been offered by individuals, subject to the decision of the whole twenty members.

I find that in this period the prizes have been gained by—Dr. Smith, three times; Mr. John Parry, twice; Mr. T. F. Walmisley, once; Mr. Cornelius Ward, once; Mr. John Richardson, Liverpool, once; Mr. George Hargreaves, Liverpool, once; Mr. Francis Chinn, Liverpool, once; Mr. George Holden, Liverpool, twice, once being for a prize limited to "resident composers." Of the other gentlemen, resident in Liverpool, two at least were personally unknown to any of the members.

It is given as an instance of the mode in which the decisions are arrived at, that for a prize offered (in 1833) for the best song, only four were heard, and those at a private house, about twenty never having been performed at all.

On reference to the minutes, I find that twelve songs only were sent in for this prize, which were referred to a committee, who met where and as often as they pleased, but that the club finally decided the prize at the usual place of meeting, the "Adelphi Hotel." To show the great partiality of this decision, adduced by your correspondent for this special purpose, I may mention that it was in favour of Mr. John Parry.

So much for facts. It certainly does not appear that Mr. George Holden has had the lion's share of the prizes; that he has of the labour of rehearsals I can well answer.

As your correspondent is, on his own showing, neither a composer, a member, nor a guest at our board, I will take my leave of him under the impression that, from the boldness with which he indulges in fiction, he must be a poet. Whatever faults he may impute to the members of the Beef-steak Club, the profession will scarcely consider want of liberality as of the number; but, whatever they may be, they cannot have deserved such abuse by an anonymous writer in a public paper.

The writer is, I believe, known here, and his name would add little to the authority of his letter. —I remain, your obedient servant,

THE SECRETARY OF THE LIVERPOOL BEEF-STEAK CLUB.

Liverpool, January 28th, 1840.

## THE PHILHARMONIC SOCIETY.

*To the Editor of the Musical World.*

SIR,—Will you allow me to ask the directors of the Philharmonic Society why they are pursuing their present line of conduct? Perhaps one of them will have the courage to reply to this. My principal reason for addressing you is to urge upon amateurs the necessity which exists for the formation of symphony societies; for unless something of that kind is done we shall altogether lose the chance of hearing the great instrumental works. The high subscription to the Philharmonic precludes many, I may say all but the wealthiest class; and the only concerts besides, where a symphony is given, are those of the "Societa Armonica." Perhaps the steps taken at the Philharmonic will induce the directors of the Societa Armonica to give two entire symphonies, which course will be one affording great gratification to their subscribers, and will doubtless swell their ranks with deserters from the Philharmonic. What a mistake it is that the public will flock to the *only place* where such things are to be heard. The more they are known, the more does the desire increase to hear them over and over again. Limit the audience and it gradually falls away, while there are none to take the place of those who leave. This has been the fate of the *Philharmonic Society*, and will always be that of any attempt at exclusiveness and secret management. —I am your obedient servant,

A—SHARP.

## PRIZE GLEES, &amp;c.

*To the Editor of the Musical World.*

SIR,—For the information of your correspondent Z—, I beg to say that the candidates for the prizes offered by the London Catch Club, the Glee Club, and the Melodist's Club

are confined to the musical members of the respective societies, consequently they are not publicly advertised; but the prizes offered by the Manchester Glee Club, the Liverpool Beef-steak Club, and the Gresham, Dublin, &c., are always advertised in the *Musical World*, and the local papers; so Mr. Z— must keep a sharp look out.

The remarks of your correspondent, "A Constant Subscriber," relative to the adjudication of the prizes offered by the Liverpool Beef-steak Club, deserve the best attention of those gentlemen who enter the list as competitors, for it appears "that there is something rotten in the state of Denmark."—Yours, &c.

FAIR PLAY.

## REVIEW.

### VOCAL.

*Oh, Nature, let me dwell with thee.* Words by the Countess of Blessington. Music by F. W. Meymott, Esq.

Mr. Meymott has set her ladyship's poetry to a sparkling Polacca, in A major; displaying a fair quantum of originality, and much taste in the symphonies and accompaniments. It is calculated to please universally, and produces a brilliant effect, at little cost, in point of execution.

*Three Songs, by William Thorold Wood.* (Boosey.)

No. 1. *Forbear, sweet wanton.* Words from "Shakspeare and his friends."

No. 2. *Good Night.* Words from "The youth of Shakspeare."

No. 3. *Little waves upon the deep.* Words from "The Seven Temptations."

There is no want of fancy and taste in these songs, but they are withal so quaint and eccentric, that we know not what to make of them. We must add, that there is some very crude modulation, and the rhythm is often spoiled by redundant measures.

*The better land.* Words by Mrs. Hemans. Music by Charles Hempel, Jun. (Falkner.)

Everybody knows Beethoven's arrangement of Goethe's "Kennst du das Land." The poetical design of this is similar: but the musical interpretation is very unequal. The opening symphony is striking and expressive, and led us to expect better things than we find in the three or four last pages.

### INSTRUMENTAL.

*La Fête Villageois.* Quadrilles de Contredanses. Composed by I. R. Ling. (Duff.)

Why not "The Village Festival?" A French title may look more *récherché* if correctly spelt, but certainly not otherwise. These quadrilles are smooth and flowing, and well suited to beginners.

## STANZAS FOR MUSIC.

The length'ning shadows of the trees,  
The fading light, the fresh'ning breeze,  
The rising dew—the closing flow'r  
Proclaim alike the evening hour.  
In the bright west, the parting smile  
Of daylight fingers yet awhile—  
And hush'd in silence and in peace  
The busy sounds of labour cease.

Sweet season of tranquility,  
How dear to all, but oh! to me  
More dear than to the thirsty earth  
Thy dews, which call her flow'rs to birth;  
More welcome than the needful rest  
Thou bring'st to many a toil-worn breast;  
For oh! all earthly joys above,  
This hour will bear me to my love.

M. A. C.



## MUSICAL INTELLIGENCE.

## METROPOLITAN.

THE NEW ORGAN erected in Exeter Hall, for the performance of the Choral Society, was exhibited to a large audience, on Thursday evening last, when Mr. Thomas Adams performed the following selection in his usual inimitable manner:—

## PART I.

- |   |            |
|---|------------|
| 1. —————  | Extempore. |
| 2. Air—He was Eyes unto the Blind .....             | Handel.    |
| 3. Overture—Chorus—Come gentle spring—Seasons ..... | Haydn.     |
| 4. Air from "Der Tod Jesu" .....                    | Graun.     |
| 5. —————  | Extempore. |
| 6. Motett .....                                     | Mozart.    |
| 7. Chorus—Immortal Lord .....                       | Handel.    |

## PART II.

- |   |                 |
|---|-----------------|
| 1. Part of a grand Symphony .....   | Haydn.          |
| 2. Solemn March—Chorus—He comes, He comes .....                                   | Handel.         |
| 3. —————  | Extempore.      |
| 4. Air—Hark, 'Tis the Linnet (Joshua). Handel. Fugue .....                        | Sebastian Bach. |
| 5. Part of the 8th Concerto .....   | Corelli.        |
| 6. Trio—O! Jesu. Winter. Hymn of Praise .....                                     | Mozart.         |
| 7. Trio—On Thee each living soul awaits. Cho.—Achieved is the glorious work ..... | Haydn.          |

When we heard the instrument at Mr. Walker's manufactory, we stated that we could not form any correct opinion of it in that situation, as we then heard but little of it,—being present only for a few minutes at the performance on the Thursday, and being unable to gain admittance on the Monday. On Thursday evening last we attended the performance at Exeter Hall, and were much disappointed with the instrument, which appears ill-adapted for the purpose of its erection—the support of the finest choral band in the world. There is a total absence of that weight of pedal organ so essential. This is the more remarkable, as we well know the builder has spared no expense in either the scale or material of his pipes. But for the long list of stops contained in the description alluded to, we should have supposed the instrument to be of ordinary dimensions. A correspondent, who signs himself "an Organist," enquires—how a pedal organ can be complete with only 17 pipes to each stop? The description of the instrument distributed in the Hall does not mention the number of pipes; but, we presume, an "Organist" must be in error, for we believe there are *two* octaves of pedals. We will, however, make enquiries on this point, as we have every wish to be correct.

ISLINGTON LITERARY AND SCIENTIFIC INSTITUTION. The second concert took place at this Institution, on Monday, the 27th inst. In addition to an efficient band, led by Mr. Willy, Miss Cubitt, the Misses Pyne, and some gentlemen from the German Glee Club, lent their assistance. The selection was miscellaneous, including a duet for the flute and pianoforte, performed by Messrs. Dipple and Cornish, Jun.; and a solo on the clarionet, by Mr. Lazarus. The audience, by whom the theatre was crowded, appeared much pleased with the bill of fare, and repeatedly testified their approval of the various performers, particularly the youngest Miss Pyne, both of whose songs were encored.

THE SACRED HARMONIC SOCIETY have in contemplation, for their next concert, a selection of anthems and solos, calculated to display the powers of their new organ, to take place, if possible, on the 21st of next month, on which occasion the services of the band will be dispensed with, the only accompaniment required being that of the organ.

CHORAL HARMONIC SOCIETY. On Tuesday, the 28th inst., a concert was given at the Hanover Square Rooms by this society. The duet, "Mighty Jove," sung by Messrs. Leffer and Franks, and the madrigal, "Hence dull care," were encored by a crowded room.

## PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

**MANCHESTER.**—*Cheetham Glee Club.*—On Monday evening, the 20th instant, the members of this society gave their first public concert in their new room, at the Milg House, which was attended by a very numerous and highly respectable company. The principal vocalists were—Miss Hardman, Miss Graham, and Messrs. Barlow, Heelis, James Isherwood, S. Cooper, Clough, Sheldrick, Gale, and Hughes. Bishop's quartett and chorus, "Stand! 'tis I," commenced the first part. The quartettes were assigned to Messrs. Heelis, Cooper, Clough, and Sheldrick, and were executed in a very spirited manner. The beautiful glee of "Where the bee sucks" (Arne and Jackson) was pleasingly sung by Miss Hardman, Miss Graham, and Messrs. Clough and Isherwood. Mr. P. A. Johnson performed a fantasia on the pianoforte in a masterly style. "The Battle of Hohenlinden," by Mr. James Isherwood, was powerfully effective; and the first part concluded with some selections from the music in *Macbeth*. The second part opened with the chorus, "Allegiance we swear," and did infinite credit to the performers. Miss Graham sang "Robin Adair," with variations by Pixis, which was transposed from the first part in consequence of the absence of Mr. Walton, who was announced for "Why are you weeping, dear mother?" We were much pleased with the apparent ease and chasteness of manner with which she accomplished her task; and we doubt not, ere long, she will attain an eminent position in her profession. Miss Hardman was particularly fine in the song, "On the rock where hangs the willow." Messrs. Heelis, Clough, Isherwood, and Sheldrick, afforded a rich treat in "Lützow's Wild Hunt." The lines—

"And weep not for us, if our country we save,

Although we have saved it by dying!"

were splendidly given, and the company marked their sense of its merits by loud applause. The quintett, "The Fox jump't over the parson's gate," from Guy Mannering, elicited an *encore*, the audience being highly diverted with the singing of Mr. Cooper, as the Dominie. The scheme closed with Bishop's "Merry boys, away! away!" which the vocalists went through with all the enlivening spirit of true harmony. By request of the audience, "God save the Queen" was sung by the whole strength of the musical party, and the company departed highly gratified with the vocal talent of the neighbourhood. Mr. Graham presided at the pianoforte with his accustomed ability. To the exertions of Mr. Collier and Mr. Hankinson, the secretary and treasurer of the society, may be attributed the comfort afforded to the company, and the success of the evening's amusement. This society is rapidly improving in numbers, and it reflects great credit on the gentlemen connected with its management.

**BOLTON.**—On Wednesday evening, the 22nd instant, the members of the Gentlemen's Glee Club held their fifth meeting of the season, at Mr. Walmsley's, Commercial Inn. The vocalists present were—Miss Penketh, and Messrs. Heelis and Sheldrick, of Manchester; and Messrs. Liptrop and Greenhalgh, of Bolton. Mr. T. Fawcett presided at the pianoforte with great taste; and Mr. Peat, solicitor, officiated as chairman. The glees were beautifully executed, and gave great satisfaction to a numerous audience, amongst whom were several officers of the 86th regiment.

**NEWCASTLE UPON TYNE.**—Thursday evening the first of Thalberg's concerts took place in the Large Assembly Room, and was attended by a numerous and highly fashionable audience. The vocal department was sustained by Ernesta Grisi, Madame Balfe, and Mr. Balfe, and gave general satisfaction. Mozart's duetto, "La ci darem la mano," in particular, was beautifully executed by Grisi and Balfe, and warmly *encored*. The great attraction of the evening, however, was Thalberg himself, who it is almost needless to say, is allowed by competent judges to be the first pianist in Europe, and whose performances on this occasion were throughout so brilliant and unique, as to add, if possible, additional lustre to his well-earned fame. The second concert took place on Friday evening, and as it is understood Thalberg is retiring from a public life—the opportunity of enjoying so great a treat was embraced by all lovers of music in this town and neighbourhood.

**HITCHIN, HERTS.**—On Wednesday, 22nd instant, Handel's oratorio, the *Messiah*, was performed in the above parish church in aid of the funds of the local Infirmary. The principal performers were Miss Birch, Miss E. Byrne, Messrs. Harper (trumpet), Novello, and Turner. The chorus consisted of 100 performers, the leading members being selected from the Ancient Concerts and Sacred Harmonic Society. Mr. Surman conducted, and Mr. Perry presided at the organ. The performance was divided into two parts, between which Miss Birch introduced "Let the bright Seraphim" (Samson), accompanied by Mr. Harper. The only drawback was the limited capability of the organ, and although

Mr. Perry did all that could be done under the circumstances, the feeble powers of the instrument were sadly inadequate to the task of sustaining the weight of a powerful chorus. We are always glad to record instances of genuine liberality, and must not omit to mention that of Lord de Grey, who on being applied to for his patronage handsomely sent a donation of 100*l.*, intimating a wish that the performance should be repeated annually.

**BEDFORD.**—A fine selection of sacred music was performed at the Assembly Rooms, on Wednesday morning, the 22d inst., under the management of Mr. J. Nunn, the talented leader of the Harmonic Society. Notwithstanding the brilliant selection of pieces, and the great concentration of talent assembled, we regret to state that the audience was the most meagre in number we have ever seen upon such occasions. Scarcely a hundred could be numbered, and when we reflect how much of Mr. Nunn's valuable time and services are devoted to the Harmonic Society, which is established for the sole purpose of amusing the people of Bedford, we must be permitted to state that they display anything but gratitude to that gentleman. At the usual concerts where the tickets are transferable, we have seen 600 in the same room, to witness inferior performances, and we must add, that but little encouragement is given to a man who exerts himself so much for the public amusement. Mr. Nunn states that he shall lose no less a sum than 25*l.* by this affair. The performances throughout were of a most brilliant character. Mr. J. Nunn sang "Comfort ye my people," and "Lord remember David," in the most pleasing style. Mr. Ling, of Cambridge, a fine counter-tenor, sang "Behold a Virgin," and "He was despised," in a masterly manner, and was loudly applauded. Miss Button, a very talented singer, and pupil of Mr. Robert Nunn, of Bury St. Edmund's, who most ably conducted on this occasion, was warmly received, and encored in "O magnify the Lord," and "Ye men of Gaza," which she sang most exquisitely. Miss Allen was loudly applauded in "But thou did'st not leave," and she took a prominent part in some of Handel's and Beethoven's choruses, which went off exceedingly well. It is but justice to remark that great credit is due to the chorus singers for their precision and strict attention to the baton of the conductor. In the evening, a miscellaneous concert was given, when, after a symphony of Haydn's had been performed, the glee "Come live with me," was beautifully sung by Messrs. Ling, J. Nunn, Riley, and Robinson. Miss Allen sang "In Infancy," very delightfully, and was warmly applauded, and Miss Button charmed the audience with "Where the bee sucks," and the brilliant song, "O bid your faithful Ariel fly," both of which were rapturously applauded, and deservedly encored. We cannot conclude our remarks without mentioning two glees which formed part of the programme for the evening, namely, "Shed not your sweets" (Welsh), and "Fill my Boy," (T. Cooke). The former was sung by Miss Button, Mr. Ling, Mr. R. Nunn, and Mr. Robinson (a gentleman who kindly lent his valuable services); and, as a proof of the chasteness and purity of style in which this was given, we have only to state that it nearly met with a second encore. Mr. Ling is one of the first glee singers of the day, his intonation is very correct, his voice blends enchantingly, and is well adapted for this delightful style of vocal writing. The audience appeared highly gratified at the performances, and the little support Mr. Nunn received from the inhabitants of Bedford reflects the greatest disgrace on the musical character of that town and neighbourhood.

**CHELLENHAM.**—*New Organ in Christ Church.*—We have received three different accounts of the opening of this instrument, so different, that for the edification of our readers we have deemed it best to print them all.

*From the Cheltenham Chronicle.*

"The organ is a splendid specimen for purity of tone, arrangement, and power; and is in every way worthy of the high character of Mr. Hill, the organ builder. It is, we are told, one of the largest church organs in the kingdom; it stands in the tower, surrounded by the choir and children's seats within a spacious lancet-headed arch. At the back is a parabolic sounding-board, throwing the sound to a given *phoie* in the body of the church, without the slightest absorption or depreciation. Mr. Morgan, the organist appointed to the church, presided with great ability and effect; in fact the whole choir sang with very great judgment, and evidently gave satisfaction."

*From the Cheltenham Looker-On.*

"The organ, built by Mr. Hill, is said to be one of the finest as well as the largest in this part of the country: it would not be fair to judge of the *quality* and *power* of this instrument by the performances of Tuesday, for, added to the circumstance of its being *the first time of its being played upon* since its completion, *the fury of the tempest*, which raged without intermission during the whole of the day, frequently rendered the *softer stops almost inaudible in many parts of the church.*"

*From our own Musical Correspondent.*

"On Tuesday, January 21st, this instrument, built by Mr. Hill, was opened at the ceremony of consecration: the event has been looked forward to with great interest, as

Mr. Hill's instruments are but little known in Gloucestershire; this, in fact, being the only organ in the county of his manufacture. It consists of three rows of keys, the compass of the Great and Choir organs from GG to F in alt; the Swell from tenor C to F; an octave and a half of pedal pipes from CCC to G. It contains eight stops in the great organ, seven in the choir, and five in the swell. The situation of the instrument is at the west end of the gallery under the tower, and great pains and expense have been resorted to in forming a 'parabolic sounding-board,' as the local press have it, 'to throw the sound to a given *phoic* in the body of the church.' Where the said *phoic* is, is at present unknown; at all events the effect, or rather the want of effect, has caused some degree of surprise among its learned contrivers, and inquiries have been instituted, whether the failure is attributable to the insufficiency of the organ, or the incompetency of the organist. This point must be settled amongst themselves; suffice it to say, that it could not be ascertained whether the organ had pedal pipes or not. Having spoken of the bad qualities of the instrument, it is but fair to point out some redeeming ones, the soft stops in the swell are of good quality, as also the open diapason in the great organ. To bring an indifferent instrument into a town which already contains a fine specimen of Gray's organ building (particularly in pedal pipes), is subjecting such instrument to a hazardous contrast, which has been sensibly felt in this case. The vocal department in the service was performed by the choir from Gloucester Cathedral, and in such a manner as to reflect the greatest discredit on that body; the appearance of the men's surplices was disgraceful, had they been made of brown holland they would have looked quite as white. Now a word or two concerning the organist. Great things were expected from his hands, inasmuch as the appointment at Christ Church introduces him to this town to the prejudice of the resident disengaged organists, who were not thought sufficiently talented for the situation, although one of them who applied for it is of undoubted talent, both as a performer and a theorist, whereas the gentleman introduced is as far behind the talent already in Cheltenham, as Christ Church is, in an architectural point of view, behind Gloucester Cathedral. The introductory voluntary, as an extemporaneous performance was neither distinguished for science or taste, but only for a most extraneous modulation, which the youngest student in harmony might have corrected. The concluding voluntary was Handel's "Fix'd in his everlasting seat," which was taken much too slow, and, from the deficiency of the pedal pipes, was a very meagre performance."

[Some years since we happened to be at Cheltenham for the improvement of our health, during which time the *Chronicle* afforded us frequent subject for merriment. The editor, a burly, butcher-like personage, might be seen bustling about in his more immediate avocation—tax-gatherer of the town. His blundering upon musical matters was ludicrous in the extreme; we remember reading a description of the opening of one of the principal organs in the town, wherein the following passage occurred, which struck us most forcibly, "the *soft* deep rolling thunder of the *full* bass was magnificent." From the communication of our correspondent we should infer that "the thunder of the full bass" of the Christ Church organ was awfully *distant*; the *Looker-On*, it will be seen, attributes the want of power to the raging of the storm without, and would insinuate something like *timidity* upon the instrument itself at a first trial: this was not the wont of our good old English organs under more *appalling* circumstances than a gust or so of wind, for in that rare and amusing book, "Musick's Monument, by one Master Mace, of York," written in the time of the first Charles, it is recorded (we have not the book within reach and therefore cannot quote literally) "that the siege of York by the parliament army commenced on a Sunday during divine service, and Master Mace eulogises in glowing terms the '*excellent, large, plump, lusty, full speaking Organ*,' as sending forth its powerful tones as it were in defiance of the din of war without." We will turn to "Master Mace," and may find therein something interesting to our readers.—ED. M. W.]

#### MISCELLANEOUS.

THALBERG, with Ernesta Grisi, Balfe and his *cara sposa*, conclude their provincial tour at Leamington, on Saturday. Thalberg and Grisi will then come to town, and Mr. and Mrs. Balfe set off immediately for Dublin, where they are engaged at the Theatre. Thalberg will only remain in town until after Benedict's concert, when he will start for Germany.

MEYERBEER.—The report that M. Meyerbeer has written a cantata, to be executed on the occasion of the marriage of the Queen of England, is altogether erroneous. We have authority for asserting, that this eminent composer has been exclusively engaged in finishing his new grand opera.

Mr. Dodd's STRINGS, advertised in the present number, appear, from the testimony of several professors who have tried them, to be well worthy the attention of stringed-instrument performers generally.

WILLY and Co.'s City quartett concerts commence on Monday next, at the London Tavern, Bishopsgate Street; the remainder of the series are announced for the 17th of February, and 2d and 16th of March.

NEW ORGAN, ALL SAINTS CHURCH, HERTFORD.—The Committee met on Wednesday evening, the 22nd inst., when Mr. Towers very kindly presented them with a beautiful picture, being a landscape composition of his own painting, which the Committee decided should be drawn for in sixty shares at five shillings per share: the produce to be applied in aid of the subscriptions, and the picture will be drawn for at the next meeting of the subscribers, if all the shares are taken. A letter from Mr. Gray, organ-builder, 9, New-road, Fitzroy-square, was read, accompanied by a list of fifty organs which he had built for churches and chapels in and near London, and a report which a professional gentleman has made of having tried several of Mr. Gray's organs was satisfactory. The Committee adjourned to the Town Hall on the following Wednesday at one o'clock, when a general meeting of the subscribers was held, and which Mr. Gray was requested to attend. It will be then proposed that the organ be at once ordered.—*Hertford Paper.*

## TO CORRESPONDENTS.

SCRIBED in our next.

MR. R. CLARK'S communication on "God save the King," shall appear.

PRESTO should consult some professor of the instrument.

AN OBSERVER shall hear from us next week.

MR. PENDELTON has our permission to publish the song; he will of course acknowledge the words as taken from "The Musical World," with their author's name.

## LIST OF NEW PUBLICATIONS.

## PIANOFORTE.

- Purkis, J. New Divertimento on Irish Airs; Flute accompt. ad lib. *Z. T. Purday.*  
 Andrews, R. "See the Conquering." *Ditto.*  
 Brilliant Variations. *Ditto.*  
 Cittadini, G. P., Chaulieu's Capriccio on "Maid Llanwellyn," as Duet. *Ditto.*  
 Introduction and Brilliant Rondo. "White Squall," as Ditto. *Ditto.*  
 Bertini, H. Variations sur le chœur de Norma, "Dei! aura tua Profetica." *Wessel and Co.*  
 Hummell, J. N. Grand Septett, as a Solo by the Author. *Ditto.*  
 Dufresne. Quads. "Homage au Comte Nemours," from "Pia di Toloma," as a duet. *Ditto.*  
 Strauss, H. Prince Albert's Quadrilles. *Covenry & Hollier.*  
 Mozart's Works, No. 24, edited by Potter. *Ditto.*  
 Bennett, W. S. Classical Practice for Students, selected from the most celebrated composers. No. 1. *Ditto.*  
 Crotch, Dr. Handel's Chorus, "Worthy is the Lamb." "Messiah," as a Duet. *Mills.*  
 No. 9. *Ditto.* "Their sound is gone out." *Ditto.* No. 10. *Ditto.*  
 voice." Jephtha. *Ditto.* No. 11. *Ditto.*  
 Solomon. *Ditto.* No. 12. *Ditto.*  
 in Egypt. *Ditto.* No. 13. *Ditto.*  
 almighty power." Judas Maccabeus. *Ditto.* No. 14. *Ditto.*

## ORGAN.

- Lincoln, H. C. Organist's Anthology, No. 7. *Wessel & Co.*

## PIANO AND FLUTE.

- Clifton, J. "Deh cón te," from Norma. *T. Prowse.*

## SEPTETT.

- Lincoln, H. C. Kalliwoda's 2nd Symphony for 2 Violins, &c. *Wessel & Co.*

## VOCAL.

- Kalliwoda. "Oh thou! whose image fills my breast." *Ditto.*  
 Purday, C. H. "Go, forget me." *Z. T. Purday.*  
 Goodban, C. "The Summer Rose." *Ditto.*  
 White, Clement. "Young Love, in a frolicsome humour one day." *T. Prowse.*  
 mentioned his name." *Ditto.*  
 Nielson, E. L. "Hour of Prayer." *Covenry & Hollier.*  
 Bennett, W. S. "The Better Land." *Ditto.*  
 Queen's Marriage. Comic. *T. E. Purday.*  
 Emancipation of the Dogs. *Ditto.*  
 The Daguerrotype. *Ditto.*  
 The Penny-Post Act. *Ditto.*  
 The New Police Act. *Ditto.*  
 The Broken-hearted Gardener. *Ditto.*

## MISCELLANEOUS.

- Webb's Marches for Military Band, 9th Set. *Covenry Hill*



**ANGLO-ROMAN STRINGS.**

THE superiority of the Italian STRING to the English, is well known to consist in clearness and brilliancy of Tone, as well as durability; but it is a well-known fact, that such are very difficult to be procured. E. DODD, being fully persuaded that these properties with certainty might be obtained in BARRIS manufacture, begs to offer to the Musical Public an Article which he has, after much application, expence, and perseverance, brought to that state of perfection, which he conceives will at once rectify the aforementioned inconvenience, and be a very great advantage to all who may be concerned in the use of Musical Strings. In proof whereof, E. DODD begs to refer to the following respectable testimonials:

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"Mr. Lidel begs to inform Mr. Dodd, that he has tried his Strings, and finds them exceedingly good, and equal to the Italian; indeed, in some respects better. Mr. Lidel will have much pleasure in recommending them, and will in future use them himself."

"Sir,—I have given your First Strings a fair trial, having played Solos in public with them, and am happy to say, I find them in every way answer your description, being very clear and brilliant in tone, and likely to resist the ill effects so often produced by heated rooms. In conclusion, I beg to say, that it is my intention to continue the use of them, and will do all in my power to recommend them to my friends.

(Signed) "J. T. WILLY."

"Mr. Wm. Cramer begs to acquaint Mr. Dodd, that he has tested his Strings strongly with the Roman, and finds them in every respect equal if not superior."

"Sir,—I have made experiment of your newly manufactured Strings for the Violoncello, and cheerfully bear testimony, that I think you have effected an important improvement, sufficient to encourage the hope that we may become independent of the foreign manufactures. It is my intention to continue the use of your strings.

(Signed) "H. J. BANISTER."

"Sir,—I have tried your English Violin Strings, and have found them in all points equal to the best Roman; wishing you every success in a discovery which must be an advantage to all Violinists.

(Signed) "JOSEPH BANISTER."

"Mr. Pigott has the pleasure to acquaint Mr. Dodd, that he tried one of the Anglo-Roman Strings at a Music Party, and found it excellent, it resisted the effect of a high temperature without losing its firmness and brilliancy of tone."

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Also their **NEWLY INVENTED SOUNDING-BOARD**, for which they have obtained **HIS LATE MAJESTY'S ROYAL LETTERS PATENT**, Dated 1st November, 1833, and which has been admitted by the first Professors to be the most important improvement ever applied to Piano-Fortes, producing a more full and equal quality of tone, and being on a principle somewhat similar to the Violin, warranted not to lose its elasticity, or to yield by the pressure of the Strings, which is invariably the case with Sounding-Boards on the old construction.

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Plain Mahogany .....	40	Guineas.
Handsome Ditto .....	45	..
Ornamented .....	50	..
Rosewood .....	45	..
Handsome .....	50	..
Ornamented .....	60	..

**COTTAGES, 6 Octaves.**

Plain Mahogany .....	45	..
Handsome Ditto .....	50	..
Ornamented .....	60	..
Rosewood .....	50	..
Handsome .....	60	..
Ornamented .....	70	..

**CABINETS, 6½ Octaves.**

Plain Mahogany .....	60	..
Handsome Ditto .....	65	..
Ornamented .....	70	..

Rosewood .....	70	Guineas.
Handsome Ditto .....	75	..
Ornamented .....	80	..
<b>SEMI-GRANDS, 6½ Octaves.</b>		
Plain Mahogany .....	90	..
Handsome Ditto .....	95	..
Ornamented .....	100	..
Rosewood .....	100	..
Handsome Ditto .....	105	..
Ornamented .....	110	..
<b>GRANDS, 6½ Octaves.</b>		
Plain Mahogany .....	120	..
Handsome Ditto .....	130	..
Ornamented .....	140	..
Rosewood .....	130	..
Handsome .....	140	..
Ornamented .....	150	..

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H.R.H. THE DUCHESS OF KENT,  
AND THE DUKE AND DUCHESS OF CAMBRIDGE,  
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IN consequence of the late Firm of MORI AND LAVENU having ceased to exist, through the Death of Mr. Mori, LEWIS LAVENU, surviving Partner of the late Firm, begs leave most respectfully to acquaint the Nobility, Gentry, and Public, the numerous Patrons and Correspondents of this long-established House, that its Business will be continued by him on the same Premises, with, if possible, increased vigour and alacrity.

The numberless Advantages arising from Mr. MORI'S intimate connexion with the Italian Opera-house, for a series of Years, having been already sufficiently obvious in the character of the Publications issued under his inspection, it is only necessary to state, that they have not ceased with his demise, but will continue to characterize the new Establishment, aided by more extended resources of information and dispatch.

At the same time, it is but due to remark, that while this care is bestowed on Foreign Art and its Professors, the lovers of Native Talent will find that the Productions of the British Composer will receive at his hands a commensurate share of that attention to which they are so eminently entitled.

On these grounds, and with the assurance that more than ordinary attention will be paid to every Commission entrusted to his care, LEWIS LAVENU ventures to hope that he may, with no undue confidence, look for a continuance of that distinguished Patronage with which the late Firm has hitherto been so liberally honoured, and which it will be ever a pleasing duty, on his part, to acknowledge and remember.

28, New Bond Street, January 1st, 1840.

**CITY QUARTETT CONCERTS,**  
LONDON TAVERN, BISHOPSGATE-STREET.

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In the course of which will be performed the most admired Works of  
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Mr. HOBBS; Mr. BENNETT; Mr. H. PHILLIPS; Mr. BENEDICT;

Mr. CIPRIANI POTTER; Mr. LINDLEY; Mr. W. STERNDALÉ BENNETT;

Mr. HOWELL; Mr. RICHARDSON; Mr. LAZARUS; Mr. BARRETT; Mr. BAUMANN.

And they also intend to offer Engagements to Madame DULCKEN and Herr DAVID,  
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